

GRILL FLAME

SESSION REPORT

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GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC19

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cueing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC19

Chancery

TIME

#66: This will be a remote viewing session (edited for security).

PAUSE

For the past few minutes you've studied an overhead photograph of the Embassy compound in Teheran. At this time let your awareness move to that area. . . and focus your attention specifically on the area designated to you as area Number 1.

PAUSE

Focus your attention now. Relax and concentrate and describe the area to me.

PAUSE

#10.5: Hmmm.

PAUSE

Hmmm. Got a

PAUSE

I had a feeling of a

PAUSE

A

PAUSE

Like a steps. White. With a simple front. Past the steps the . . . like a . . . feeling of a . . . two pillars that were on each side of the . . . of the top step landing. And then that there's . . some (not audible - mumbling) foyer. . . . up in the air, but . . have a feeling of a big . . white . . door. Set back in a little ways but not far. May be . . . 15 or so feet. . . but this place is in open outside. Nothing holds it out of the weather. But . . . Its open to the air. Steps

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are about maybe 7 or 8 of them. Sort of wide like . . . 25 feet. Maybe 30 feet wide. When I looked over there I felt . . . black metal. . . metal . . . tube bannister at each end of . . . at one end of the steps. For a moment I had the feeling tile or stone floor. . . I had the feeling there may be two double doors set in this place. I want to say a rounded top. I want to say they have push down lever door. . . handles. There's no glass. They can't see through it. The bottom of the column in each corner of the . . . There are essentially plain. The bottom has a small doughnut around it, that's all and maybe a square under that but not very thick.

PAUSE

#66: Is there any people in the area?

#10.5: For a moment I . . . stood and looked out the front. And . . . I could see woods on each side of a . . . tarmac walk I thought. And then that at the end of the tarmac walk I felt as though there were doors for a gate and that they too were white. And a wall. And when I was looking that way, I felt as though there was a person . . . now I feel that he is on the left side of the path. . . out of the side of the building, the back. . . from the gate. Fifty feet. He has a something along and slung over his shoulder. He carries it slung over his right shoulder . . . He can be seen from the front steps.

PAUSE

Let me see. He's standing under the trees. I don't feel there's any more there. Near him.

#66: Move inside the building now.

PAUSE

And describe it to me.

PAUSE

#10.5: (Not audible) clear and focus.

PAUSE

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#10.5: I have a feeling that There's something in the . . . middle of the . . . floor here. It seems as though there is a wall. Seems like a "U" shape and a reception area or something. I feel . . . that the floor is changed. It appears carpeted or rugged and I feel that there's something inside the . . . there in the center of the room that could block my vision. . . and that in front of it is a . . . low counter or a long table. Or, maybe . . . maybe a . . . ten or fifteen feet long, but . . . It appears wood. . with stuff on it and there are . . . There do appear to be . . . I sense presences here. It sits against a white wall. And I think behind it are two people.

PAUSE

Its . . . when I turn around, it seems farther in than I thought. And I . . feel that I . . . that for some reason there is a . . a dividing. . back on each side of it. And that . . . the one on the right side going in looks like the hallway there. And I want to say . along the walls, I . . I . . . are seats.

PAUSE

Somewhere I sense that there's a big brown thing sitting other there. An ornament - something, that . . . I feel windows.

Two windows are . . back at the front (not audible).

PAUSE

Let me clear and focus again.

PAUSE

Everywhere I look. . . I'm sure there's a hallway to the right.

PAUSE

#66: Search the room.

#10.5: Oh. . . .

#66: Search the building for people.

PAUSE

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#10.5: There are two running around the foyer. Somebody inside a bay window in the middle. On the right side of the foyer.

PAUSE

I say a feeling of a . . . person sitting. . . with his legs crossed on a couch on the other side of the room. . . flipping through something.

PAUSE

I'm in the hall. I'm going that way.

PAUSE

Somewhere down this hall, I lost continuity. I had an image of . . . on the right side . . . I see . . . I wanted to say like three people. . . . through the door sitting, two on one side and one on the left side. . . of a table talking agitatedly. . . gesturing at each other across the table. Discussing something. A round. . . . what is there on the wall?

PAUSE

In this place, something . . . like a . . . gives me the feeling of a . . . conference table or bookcases along . . . of the right hand wall which are very high and against the outside wall are low shelves or bookcases which come up to edges and under the window.

PAUSE

I see . . . I think its about . . only . . second room. I felt like I went through. . . When I was going, I remember feeling an office. Then I got to this thing. It maybe only a second or so office. I feel like a library or conference area.

PAUSE

People.

PAUSE

Come to area . . . room where there appeared to be some seats outside. A big counter inside. Very, very vivid. Now it is not. I think (not audible) counter. . . And this room, I feel like its an administration place. I feel

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desk and chairs and filing cabinets. But there were no people here.

#66: Okay.

PAUSE

What floor are you on?

#10.5: I think I . . . still on ground floor.

PAUSE

I think I'm still on ground floor. Yeah.

#66: All right. Find your way to the upper level and describe the upper level to me.

#10.5: Let me just go there.

PAUSE

Hmmm.

PAUSE

#66: And what is your perception?

PAUSE

#10.5: I . . . had a . . . feeling that . . . there is a . . . a long locker room. . . up here. Something . . . Something . . . Its a . . . a walk. A overhang down at far..end again. that's the first thing I felt. . . was that I was down at the far end looking back towards the lobby or the starting place or whatever. And that. . . that I . . . make a right turn and maybe go down stairs. . . there. But . . . it stops there. I had a feeling of a . . earlier there might have been stairs there but when I got back up there I . . . saw them again from the other end. I don't know. Back door.

PAUSE

#66: Search this level for people.

PAUSE

#66: And what did you find in your search?

#10.5: Nothing.

PAUSE

Can't find anything now.

#66: All right. At this time . . .

#10.5: I lost the target.

#66: All right. You've lost this target. As you refocus your attention on the area in question, as you refocus your area. . . your attention on this area, move now to the area designated as you . . for you as Area Number 2. Move now to the area designated as Area Number 2. Bring your focus to bear on that area and describe it to me.

PAUSE

#66: And what is your perception of the target area?

PAUSE

#10.5: Don't know. I'm looking.

#66: Okay. You've been at this quite a long time now. I don't want you to tire yourself.

TURN OVER TAPE

#10.5: (Not audible - mumbling).

PAUSE

Woman dressed in white. Babushka on her head. (Not audible) clothes. (Not audible).

PAUSE

I had a feeling of like a dormitory. . . room. Just a feeling of a . . . beds side by side. I think that they are GI beds.

PAUSE

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#10.5: Its a . . . I have a feeling of steps down on the side of the front. . . like you could get into the basement from the outside. . of this place.

PAUSE

I don't know.

PAUSE

#66: Move inside the building.

PAUSE

#10.5: I will.

PAUSE

Feel like there's more than me up there. Office like in here. I feel . . . a white ceiling. Big place. Low ceiling with . . . I see . . . light that seems from the ceiling. . . more . . . regular. . Uncle Samish (not audible).

I see some sort of a file cabinet. Feel like . . . I see a . . hinges swinging. . . gate (maybe waist high. Like the kind that keep people out of an office work area.

PAUSE

The more . . . a feeling of a . . . Huh! Just had the funny feeling of a woman. White scarf. An old crummy black coat, sitting down on something. With either a skirt on or a robe with bare legs from her knees down with her feet in a big porcelain bowl. She was cold. She was . . . huddling herself. . . with like a sheet with a bucket of hot water.

PAUSE

#66: Tell me more about the inside of this building.

PAUSE

#10.5: White. Wait a minute. (Not audible).

PAUSE

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#10.5: I'm not sure, but . . . feel that this is . . .

PAUSE

a. . .

PAUSE

I'm not getting more, #66, I'm . . .

#66: Okay. Would you like to draw now?

PAUSE

#10.5: God!

PAUSE

Hmmmm.

PAUSE

Jesus.

PAUSE

drawn away
Right at the end I was being. . . I wanted to say that the thing that I felt that had the beds in it was . . . imagine myself back outside the building looking down at it. I had myself to a window, in the bottom wing. I mean in the wing on the bottom and I thought that that was where I'd seen the couple beds. But I just couldn't get through the window. I got my head through the window but I couldn't get anything else through.

Okay, I'm ready.

PAUSE

God!

PAUSE

Oh boy.

PAUSE

Here they are. Okay.

PAUSE

#10.5: I must have misplaced the start. Is that the beginning?

PAUSE

Darken this up a bit before I talk.

PAUSE

Kind of . . . you know I really am a corner type person. I must have spent a lot of lifetime, past lifetimes hanging around street corners. I really groove on street corners. Or on corners, building corners. Its you and me corner all the way. Anyway.

I had the feeling that I was on. You know I had the photograph the target this time. So, in using it, I think I ended up at . . . a . . . corner of the building. Okay. Some sort of a walk there. It may go on down that way. Okay. I had the feeling it was like a . . . this was like sidewalk around the building, right. Okay. This was the thing that . . . first view. I had the feeling that we had basement windows along here. This is like . . . only hip high. Okay, this is three feet and some sort of peculiar thing. Its . . along the base of the building. Okay.

#66: Um hm.

#10.5: Like this. Windows along here like that.

PAUSE

Okay. So much for that.

PAUSE

Hi boss.

#6.5: Hi. (Not audible).

#10.5: That good, huh?

#6.5: Ha ha ha. No, when you decided to get lost, I got lost with you.

#10.5: Okay, now that's one. So I trucked on down there and I ended up with . . .

PAUSE

#10.5: I'm trying to draw here is a doughnut on a square. I felt like there was one on the other side as well. But that the thing wasn't . . . It was like it was just . . . it was almost part in part of the corner of the building sitting there. . . on this landing.

PAUSE

Now there was another one around here.

PAUSE

That's actually two dimensional. Okay, here we go. Now that was also right near the corner of this landing. Okay. Down here in the front. . . was that. Okay. And guard rails on each side. Rails. Real stairs. . . steps, stairs, right. Not stairs, steps. What'd I call that? I called that about twenty-five feet wide; twenty feet wide or something like that. That's cool. But anyway, here, I think if I can remember from the beginning of the damn thing, I had the feeling of split arches like that. With . . . you know, something like that. Two. . Two arched doors anyway is what the idea is. It was all very white.

PAUSE

Okay.

PAUSE

That's two.

PAUSE

What'd I say then, floor? Um. . . . This is 25 feet. This is not very damn deep at all. That's 15 feet. That's all. Okay, three.

PAUSE

Inside I had the feeling that this place was . . . I'll try to draw it in micro. But there was something right smack dab in the middle of the room. And I had the feeling that people sat there. Like . . let me erase that bottom line.

PAUSE

#10.5: Like some sort of a counter. I had the feeling

PAUSE

'Cause I had . . . one guy was like reading . . . just lounging around. One person was lounging around and the other one . . . and it was like a . . . like a counter. If you're on this side of room and here on this. . . Now this side of the room had. . . this is the only one I could find that had the . . . or that I could feel for sure . . . had the hallway.

PAUSE

Okay. This one I don't know about. But I wanted to say, that this thing was square. Okay. Like it was a booth out in the middle of the floor or something. . . protruding at least out into the middle of the floor. At least three sides of it. Make any sense? Okay. The room was carpeted. And this hallway was dark. Okay. All right. Now. I had . . . over here, I felt . . . And around it, I had the feeling that there were like sofas and || stuff. A couple of them anyway.

PAUSE

And that on one of them on this wall, there was a guy or a figure anyway, on the left. . . like reading a magazine. Okay. Or something. Thumbing through something. Just sitting there. These two, that guy. Give you an aerial of the place. That's too far apart. . . because the doors are too far apart. I had the feeling the doors were closer together. That line doesn't belong in there. Okay. Now. That's . . . That's funny because over here on this side of the damn thing I had the hallway, I had the thing go out and I had windows and I had somebody sitting in here. Okay. Well, how was he sitting? He was sitting . . . had somebody in this thing. . . which has windows in it somehow. Okay. Its like a little cubical. And I think there's one on the other side. And here was where the man was sitting. Okay. And this thing comes out in the middle of the room like this. . . with some sort of a desk behind it and there was somebody there and there was somebody there and I thought that there was someone there.

11
12
13
14
15

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#10.5: Okay. Now, outside.

PAUSE

Those were the stairs there. Column and column.
But the outside. . .

PAUSE

Here's woods. And this is where I saw another guy. That's when I was looking out this way. And I had first thought about him when I was still outside and then later on you asked me about him. Okay. I had first thought about him outside, the guy in the woods.

PAUSE

Okay. And this is a hallway.

PAUSE

Where do I go from here? Oh, down the hallway I guess.

#66: Tell me a little bit, now looking back at what you saw, when these people. . . what was the role of these people?

PAUSE

#10.5: This guy was looking out. Okay. This guy wasn't doing anything. And these two guys were just bull-shitting. Okay.

#66: How were they dressed?

#10.5: They were dressed in odd. . . they . . just a hodge-podge as anything. Nothing. No uniformity. No . . recognizable differences. They're dark, darker colors. I got the impression that they were dressed heavily. That it was darker colors. Browns and blacks. Maybe gray. I didn't even seen any gray. I don't think. I didn't see anything that appeared light. It all appeared dark. . . clothing. The guy outside in the woods. This is Number 5 then is as though we were sitting on the . . out front again.

PAUSE

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#10.5: Okay. That was something I wanted to tell you about. Okay. I had the feeling that down here was . . . but not a gate situation so much as a door situation. The solid things. Okay. That was what I had the impression of. Now, I might have been thinking that I was looking that way and in reality what I was finding. . seeing was the front doors to this place. But they appeared white, I don't know, I might have gotten twisted around, but it was white gates. White solid gates. Anyway, this cat is like; up here and under the trees its all dark. There's more down there.

PAUSE

|| This guy is like standing in under the trees down there. Okay. And I have a feeling that he was carrying a weapon slung over his right shoulder. ||

#66: Okay.

#10.5: And when I was looking there, there may be one more down here farther. I did not see him so much as think that this guy wasn't alone and that there was something down there. But that's it.

Okay, this is from the . . . from the steps here. Okay. Looking down and there's woods over here.

#66: How about weapons on the (not audible) inside the building? You didn't say anything about them at the time.

#10.5: Well, I don't think I . . . I didn't see any. I didn't feel necessarily that . . . well, you know, I could have probably . . anyplace I looked I could have seen one. Because if it wasn't there I probably could have put one there anyway. So, I didn't. . . I did not get the feeling that there were any weapons there. There could have been. But it was just so casual, I didn't see any laying . . . I can't be for sure that I saw any laying like on top of this thing or stacked in the corner or sitting next to that guy as you, you know, I just was afraid to look to close for fear that I'd actually put one there.

#66: Okay.

#6.5: You said the guy was walking out front could be seen if you were standing on the steps.

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#10.5: That's what I said.

#6.5: I don't understand. Could he be seen from inside? In other words, people inside there would watch him?

#10.5: Yeah. Yeah. That's what I had the feeling that this guy was doing, sitting in the window.

#6.5: Uh huh.

#10.5: He was looking out or watching. He was either casually looking down this walkway to whatever's going on out there or he was looking at this guy for the purpose of like covering him or something or like paying attention to him.

#6.5: I just wanted to doubled check this.

#10.5: Yeah. The guy is ten feet in the darkness but he can still be seen from the front of the building. If he was like another ten feet, you wouldn't be able to see him, but he's just back in here on the left side. Just within visual range.

PAUSE

#6.5: So the guy in the bay window, 'cause that's what you described it as, a bay window. . .

#10.5: Yeah, its a . . .

#6.5: . . . is observing him. Yeah. Okay. Good.

PAUSE

#10.5: Or at least, he's able to observe him.

#6.5: Yeah. (Not audible).

PAUSE

#10.5: All right. Six is . . . Six is like looking back towards the doors. That was funny, because every time I'd turn around, standing in front of that thing, . . . There are windows, but what . . either one big one. . . or divided into two or something. But I had the feeling it was . . . not grated, but just pane windows, but you know, large, public type windows. And that here was. . and that this guy was sitting . . . this way on it.

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#10.5: With his head cocked so he could look out the window. Okay and somehow that's set back in behind that and then there's another one back in here. And here's the other one.

PAUSE

And those are the doors and then here in the foreground would be this table-top. Not, I, you know, . . . I had the real feeling that it was more like a service counter than a big. . . than a big secretary's desk. That it was more like a service counter. A receptionist counter or something. Okay. Rather than just a single wooden desk or something like that.

PAUSE

All right. Now where to go. Seven.

PAUSE

Okay. I can't see where its . . . on the left side of the room. Okay. But looking into this room the way I did. . . . I had the feeling that there were . . . and there's the corner of it. Okay. That. . . here were - what did I say - three guys. A guy there and a guy there and a guy here. Sitting and talking, interchanging across this table.

And that I had the feeling that there was like bookshelves along that wall. And that along this wall, was bookshelves. Just something - like a conference room. Okay. No desks or anything like that, it just appeared that there was this long light colored table. It reminded me of the one we have out here. Okay, sitting and talking and then here windows. I guess I can probably draw that there and that there. Okay.

PAUSE

Okay. Now what did I say that. . . I said that that was maybe the second room down the side hallway. So, we would end up with . . . Oh, #66, I forgot where. . . .

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#10.5: And then we would end up with . . . Okay. This is the hallway. There was doors there. Okay. Some . . . I'd say it was second room down this thing. Okay. Like that, that's . . . I just didn't catch anything when I went by that. I got office feeling.

But empty.

PAUSE

Okay, with the two guys at it. Sitting like that. Somewhere else down this room - down this hall, where it is I don't know. I'm going to separate it just so its separated. I had the feeling of a more appropriate . . . not more, more office type place. A bigger office type place. I had the feeling that the door was set on this side of it and that somewhere around here was a service counter type of an affair. Okay. And that in the back here were several desks, such and several chairs outside the door, like waiting chairs. Like, what I thought, I thought I was feeling like a visa processing place or something where people would come in and would wait for . . . you know, for a long period and then they'd be called and they'd walk in and they'd get their paper stamped or whatever the hell it is and then they'd leave. Okay.

PAUSE

Okay. Put the "X's" where I saw the people. / And four, three here and one guy outside. / What's that, that's Sketch 8.

PAUSE

And this is a waiting. . . counter. Okay. I don't know if they're any chairs inside that little thing or not. All right. I didn't see anybody upstairs. I had the feeling though that something was amiss. Something was peculair about it because - this is what I wanted, what I was talking about.

PAUSE

That was the end of the hallway. Now, I had the feeling that there was a landing out there. Okay. In other words, if you walked down the end of the hallway, walk out the end of the hallway, you got to this landing, you'd be able to look down in the lobby.

#66: Okay. So, you don't know which end of the hallway you are in when you see that though, okay, I understand what you're saying.

#10.5: Well no. You got me down to this end of the hallway, then you told me to go upstairs where I think I got up to a second level.

#66: Yeah.

#10.5: And when I got up I came up on one of the outside wings of this hall. . .

#66: Okay.

#10.5: Okay. Way at the other end. And when I got up there, I had the feeling that that interior inside the end, the center end of the hallway, was open.

#66: Right.

#10.5: Because I got down there and when I got down there I looked down on . . . the center lobby. I had the feeling I could look down on the center lobby. And look down on the top of this square thing that sat in the middle of the lobby.

#66: Okay.

#10.5: Okay.

#66: Okay.

#10.5: So, and that there's stairs down there. Which I hadn't seen before. Which I hadn't seen before.

#66: Okay.

#10.5: There's an open window at center.

PAUSE

Okay, the reason is because when I got there, it was as though I was looking down over some sort of a rail lash up, like this and down below me I could see this square thing. Okay, and I suddenly got the . . . I got the feeling that this thing was hollow. Okay. And that there was some sort of a burr in it here. And this was where the two guys were sitting, like that.

PAUSE

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#10.5: For what it is, okay.

All right, that was about it. Did I leave anything out from the first place?

#66: Okay, before you move to the second building, I want to ask you a flat out question.

#10.5: Yeah.

#66: Did you see any people in the other building that you . . .

NEXT TAPE - SIDE C

#10.5: Flat out?

#66: Yeah, we ran out of tape just a minute ago and I wanted to repeat the question. Before you go on to this other building that you described as Area 2, in your examination of the first area, did you see any personnel that you would identify with as being hostage personnel?

#10.5: No. At least in the areas of the building that I was in. I was trying to find people, because that became apparent during the session, that's what you . . . what was of interest. And I was trying to find people and only these people acting casually, but normally, non-hostage type things are the only ones that I came across in that session. When I got to the second floor, . . . I was getting pretty loose at that time, so, I don't know. My coverage of the second floor was not good. I know that.

#66: Okay.

#10.5: Okay. I was beginning to lose my grasp, I guess.

#66: Okay, let's move on to the second area.

#10.5: Okay, second area is starting with Sketch 11.

PAUSE

#66: Okay.

#10.5: What did I see?

PAUSE

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#10.5: I am very unsure about the setting imagery because of course I had . . . I was using the photograph outline as I had seen it to be my "beacon" if you will. You know to focus that in my mind.

#66: Yes, I had showed you an overhead picture of the area and you were trying to focus on the area that I had designated to you as Area Number 2.

#10.5: Yeah. The only thing outside of the building that I felt was that on . . . in a center of the building somewhere near that parking lot okay, what would be the center entranceway to the building, in the middle, in its middle, is hard to describe. Some small steps up, okay, to get to it. But the feeling I had was that there was a wall out. Okay. And the only reason I'm putting this down is because then, you know, if in fact, its there, you know, it would lend some feeling for what I ended up with later on. But that there is a down walk right alongside it. How do I describe it?

#66: I think you said . . .

#10.5: There's a way to get into the basement. One or two down basement steps which are on either side of the up first floor step on the very front of the building. So that like if you were walking towards the building from the parking lot, if you wanted to just go into the basement, you'd just hang . . . shift to your right and you'd miss the up steps and you'd walk down into the basement. And that that's separated by some kind of a wall so that people don't fall all the way down the basement level. So we end up with this up steps and we end up with down steps separated by a wall.

#66: Okay and that's where you found yourself when you first started focusing on this second area?

#10.5: Yes.

#66: Okay.

#10.5: Okay. And some sort of grass and I . . . or something, you know. Its a little out of the normal beaten path, but somehow the sidewalk goes over there and you can just miss this wall. You can take a jog to the right side of the wall and walk down

SECRET

steps.. into a pit built in next to the building which contains the stairs and an entrance of some kind. I did not see any entrance but I had the feeling that that's what the purpose of it was for. Okay. And I also had the feeling that it was duplicated on the other side of the building. . . the other side of the stairway. Of the up stairway, so then we got to another down stairway down there.

PAUSE

Okay. That's all I can do. Its just. . .

#66: When was it this dormitory feeling came to you?

#10.5: It came to me after I got inside. I had the feeling that . . . that the only imagery I had was one of a . . I took to be a female person.

#66: Um hm.

#10.5: Sitting with . . Oh, you know what a babushka is? Not a babushka. A . . babushka is a shawl in Russian, I think. Grandma. We use it as a shawl. Kerchief over her head, is what I'm talking about.

#66: Okay.

#10.5: I had a feeling it was a light kerchief. What she was doing, I don't know. I just saw this . . feeling that it was a female person, image, . . . in a white . .

#66: What floor was she on?

#10.5: I have no idea. This is where I got lost, getting in there.

#66: Okay.

#10.5: I saw that and then I had the feeling of sleeping area. Of like four or five beds, GI type beds side by side. And then I had the feeling of a . . of the woman huddled up where she was like. . . this and she had her feet in a white porcelain metal. . . thing. And I had a feeling of tile around there, like a washroom. You know, like a . . almost like a shower type place. You know, it was enough tile - I had the feeling like she might be in a dormitory shower you'd expect. An almost public shower. You know what I mean.

66: Okay:

#10.5: Where people of the same sex share the same facility for like locker room work and everything.

#66: Okay.

#10.5: And that's all I had. I had no idea where that was. These were just very fleeting images.

PAUSE

You know how when you're cold, you bundle up; you're shivering, you hold your arms across your chest?

#66: Okay.

#10.5: You keep your legs real close together, you know?

PAUSE

And she was wearing dark clothes. Dark bundled up clothes. She looked bundled up is what she looked like with some sort of a heavy thing around her hips. And I couldn't tell if she was wearing a skirt or if she was wearing pants that had been pulled up at the legs. Okay.

My art when it comes to people aint good at all. Ha ha.

Okay, she was sitting on some sort of a long counter that was just high enough that her feet would touch the ground. Okay, it wasn't like she was sitting on a short thing, like a sofa. You see what I mean?

#66: Okay.

#10.5: Its like . . . It was tile. There was tile in this place. You know, I had the feeling of . . . of . . . tile and . . . light porcelain over the walls, you know the walls. I felt the place and it was like . . . How do I describe it? It was like this woman was sitting in a bloody steam bath. You know how when you're in a sauna, they've got benches that are actually part of the wall that are not covered with anything, they're waterproof, they're tile? You know, they're just slick, If you sat on them bare cheeked, you'd slide all the way down the end of it. And I got the idea that she was like sitting on something like that.

21
eredit

#66: Okay.

#10.5: You know, that it was tile itself. That it was like a ledge built right into the wall and that it was like a bathroom or showering type of facility. All I can do is just write down these impressions because there's no real;tile - much light tile all over. Woman, cold. Shivering. Sitting... with feet in . . . I had the distinct feeling it was hot water. You know, like people will do that to warm their feet up. At first I had the feeling that she was sick, but then I had the feeling that she was cold. Okay. And there's much, much tile all over the place. And its like a spacious locker, room, shower, bathroom, feeling. Okay.

#66: Um hm.

#10.5: All right.

#66: Again, I ask you what floor was this on?

#10.5: I can't tell you. I don't know. By this time I was just getting images. I didn't know where I was. I had no lock in, you know, I had no . . . The other building, I was pretty sure that I was you know perceiving right along, you know, in a line that I could reasonably piece together but now I was just -- I could have been all over the building or I could have been somewhere else for all I know. Somebody that knows a lot more about the building will have to figure it out.

#66: Okay.

#10.5: The other one I had, Thirteen, was . . . a . . or rather that's the same one that I saw the first time or not, I don't know. I had the feeling of a woman with a white kerchief on her head. Then I had the feeling of a woman with a white kerchief on her head bundled up in clothes with her feet in hot water, same or different, I don't know. Okay. And that's when I got this one here, the feeling of the tile all over the place.

// Okay. Here I had a feeling of a room that had a number, four or five GI beds. 

#66: Are you saying that there are only four or five in the room, or that you saw four or five GI beds?

#10.5: All I saw was four or five GI beds. Okay. I never try to say there are only four in the room.

For all I know, they might have been the only four occupied and that's why I saw the beds.

#66: Okay.

#10.5: Now, whether or not they're occupied or not, I can't tell you that either but that might have been what attracted them to me. . . over possibly others. Okay.

#66: Okay. You have a tendency to look at your pictures and think about if there's anything else in the room is . . .

#10.5: Sure. Sure. Okay. I had the feeling of some windows here. And I have a feeling that the windows are bigger now that I think about it. Windows were like almost down to head left to metal frame GI type beds. All right.

PAUSE

And that's all. That's all. There. I can't tell you if they're occupied or not. And I think that's about that time is when I started developing a dormitory flavor that there was not necessarily a dormitory, but that it was being used as a make-shift dormitory and that possibly its where the female of the group were being . . . were allowed to live, or were living. You know. I had the feeling like this woman, Number 12, had been outside and had done her thing for a number of hours and was colder than hell and had come back in off of her shift and was sitting with her feet in hot water. That type of thing.

#66: Okay, are you saying that you're feeling for the woman with her feet in the hot water is not one of the hostages?

#10.5: Correct. Not one of the hostages. My feeling for her is that she's one of students.

#66: Okay.

#10.5: Okay. And anyway, the section, at least maybe a section of this building which may have had another public service or at least a Embassy

compound service, may have been you know, not official. Like support service. Like you know, what do you want to call it, like public showering area and . . and possibly a sick room, you know for Embassy people that get sick and that type of thing. With the beds and everything like that, was being used as a make-shift dormitory because it wasn't good for anything else. You know, because they had people in there sleeping. And that maybe it was the female segregated part or the place where females were segregated to sleep. Okay.

PAUSE

And that's all I got, #66, on Number 2.

#66: You seemed to have a little bit of trouble by this time trying to focus on . . .

#10.5: Yeah. These were spontaneous feelings. There was no continuity to them. This was imagery. Twelve was imagery, Thirteen was imagery and the idea of up and down steps was imagery. Okay. But. They were not connected. You know, there was no continuity to them. As I had in the earlier Target Number 1. You know, it was a case of going foot by foot by foot or going to a place, turning around and looking back, seeing what it looked like that way.

#66: Okay.

#10.5: Didn't have any of that control. I was out of control.

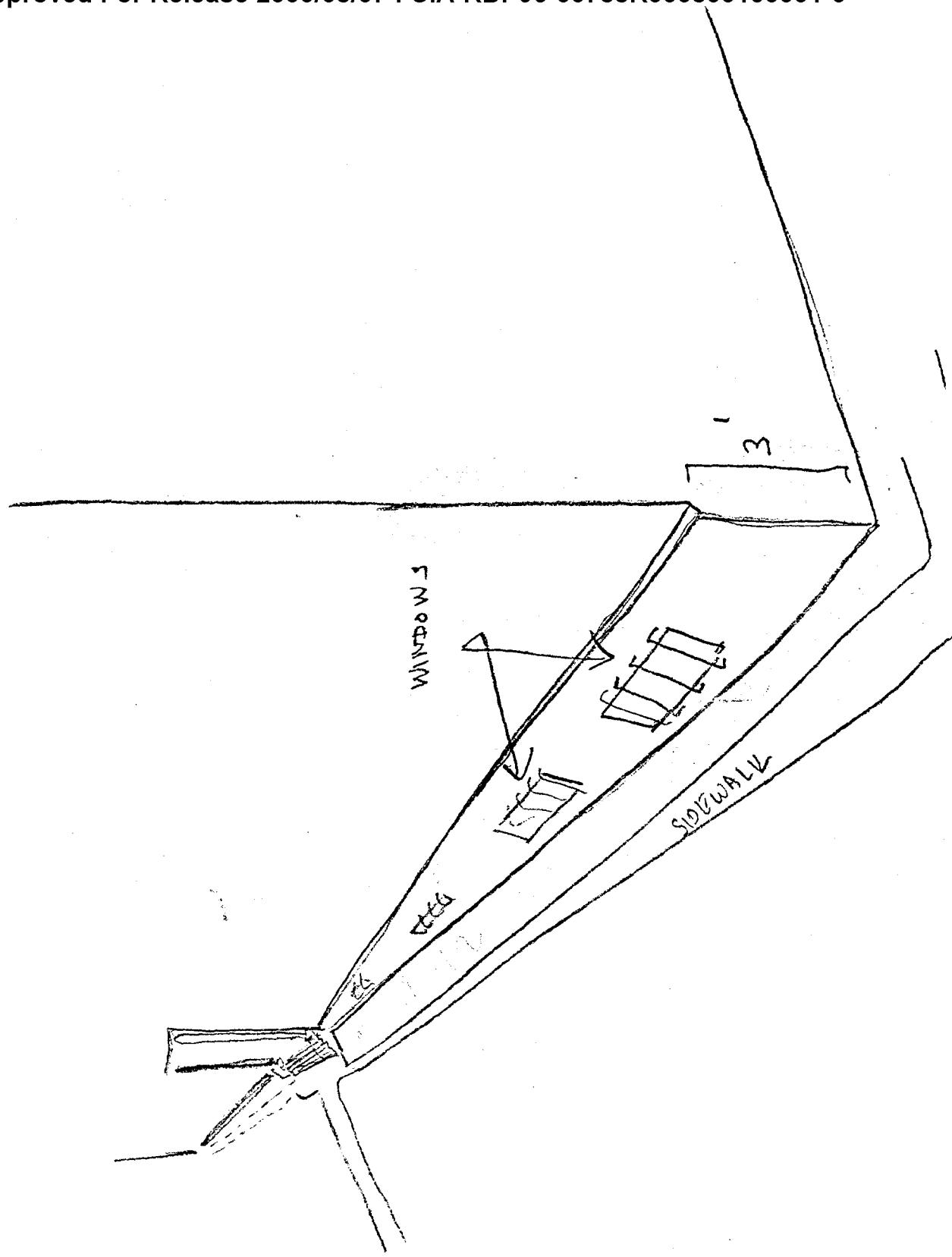
#66: Okay. Anything you want to add?

PAUSE

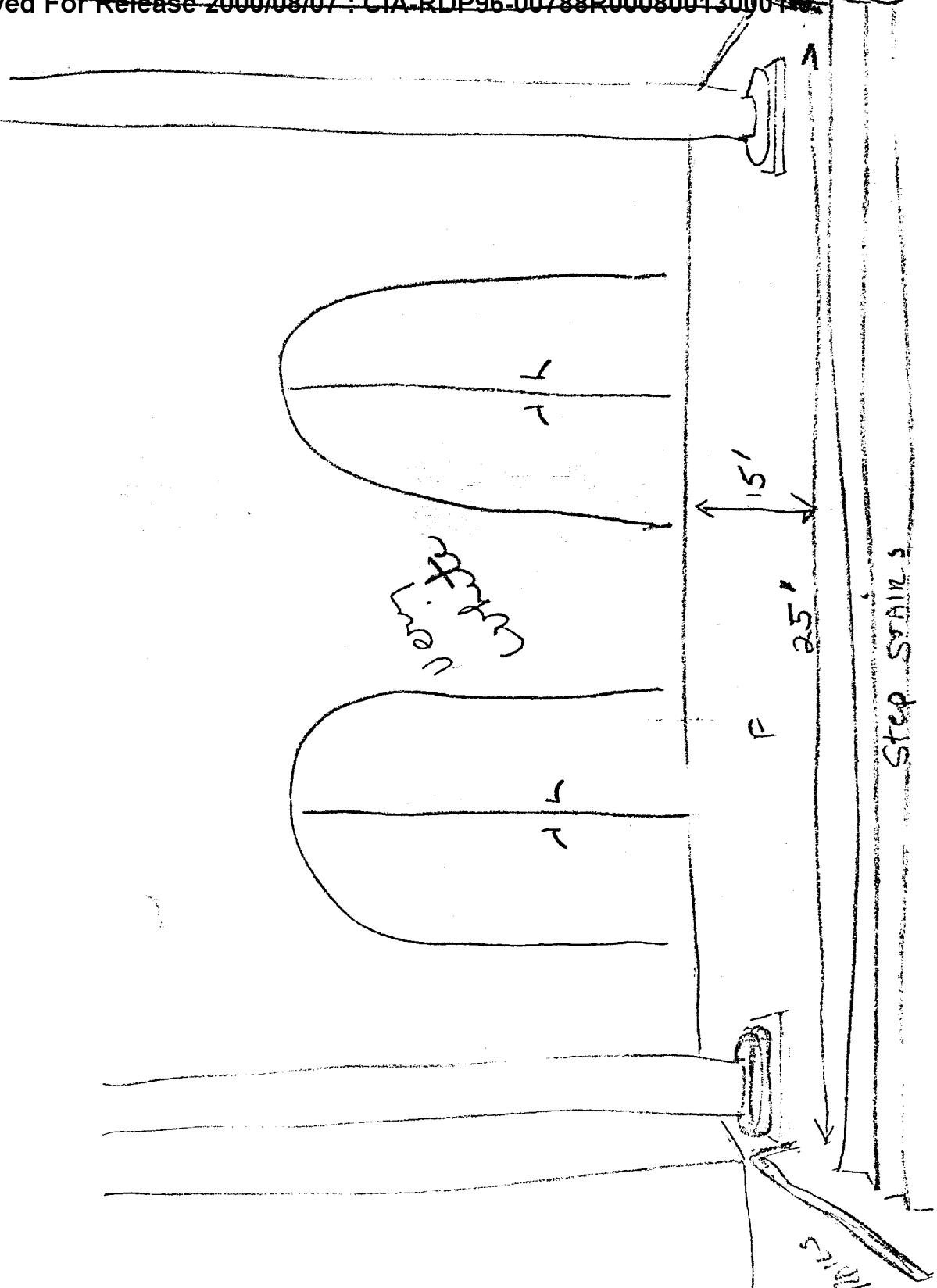
#10.5: No.

SECRET
EX-24

TAB



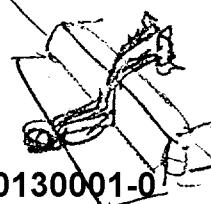
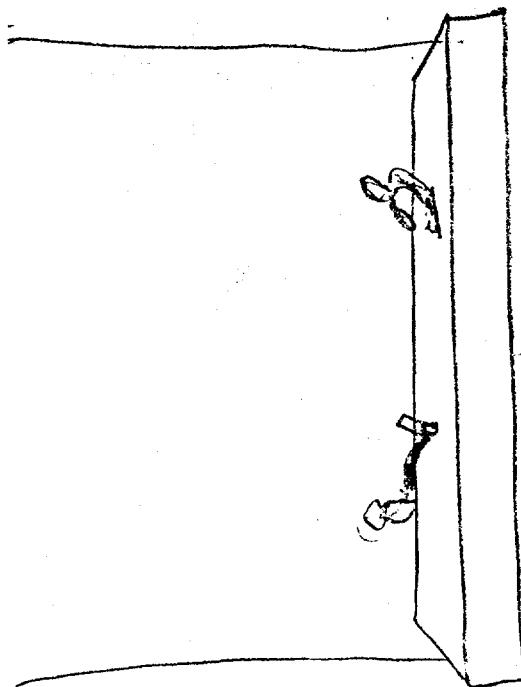
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Step Stair 2

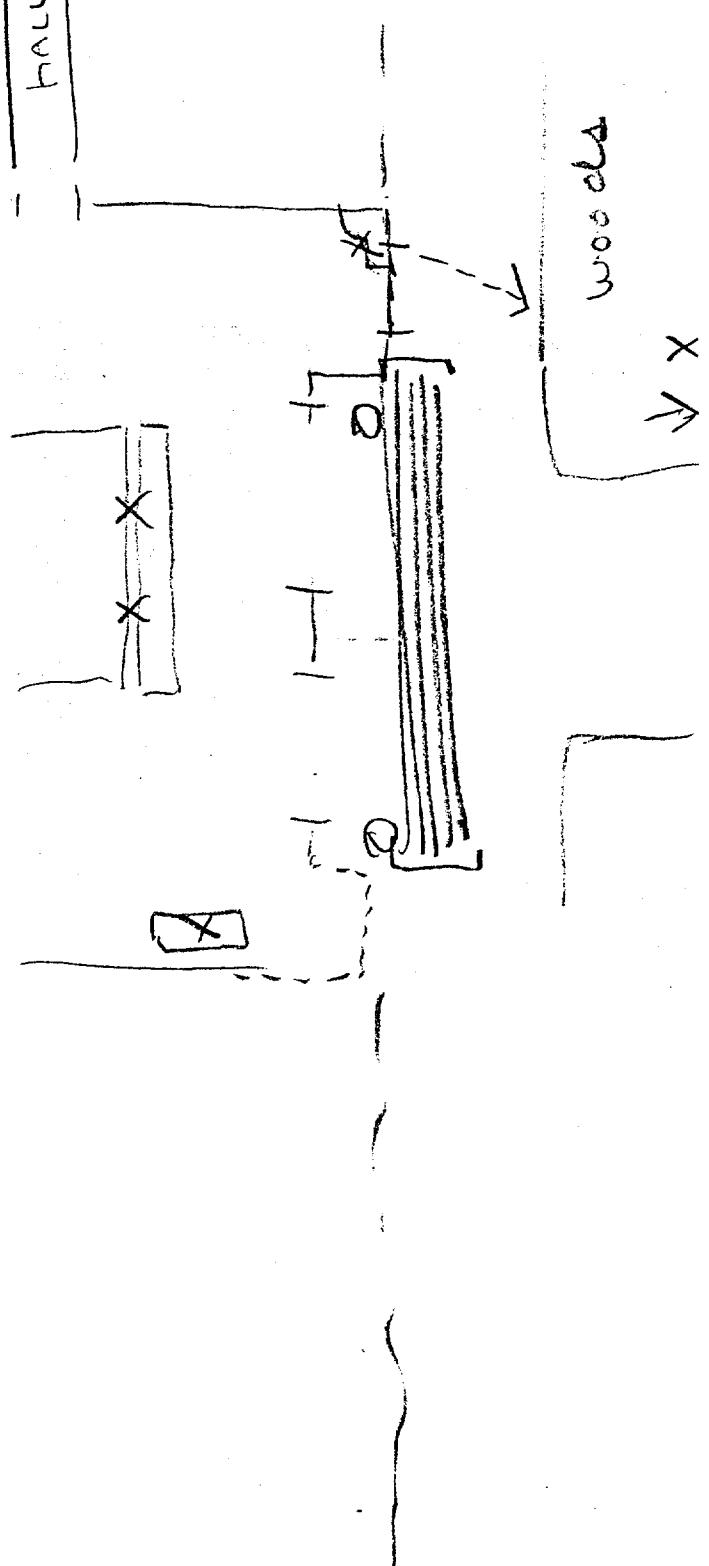
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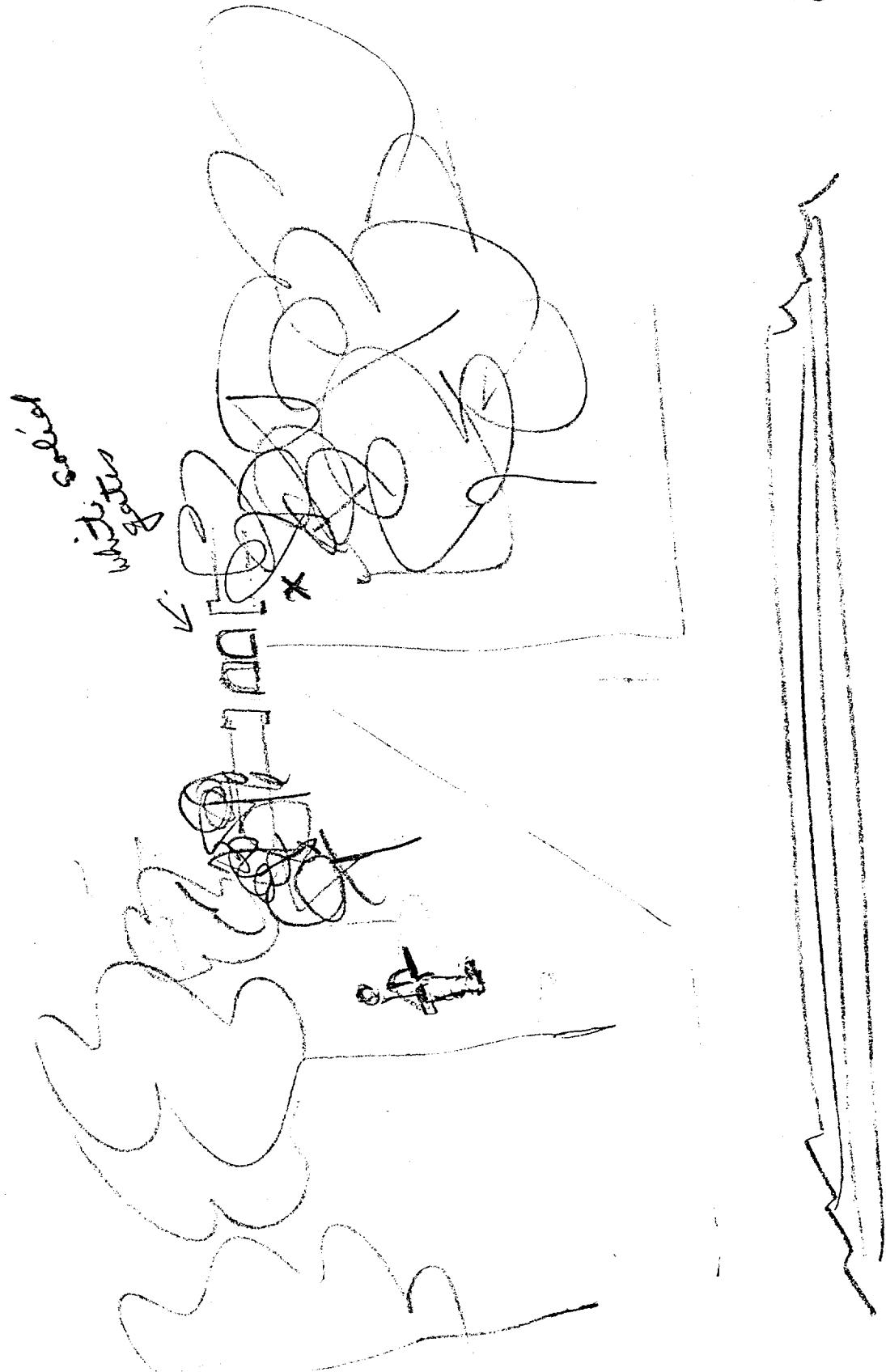


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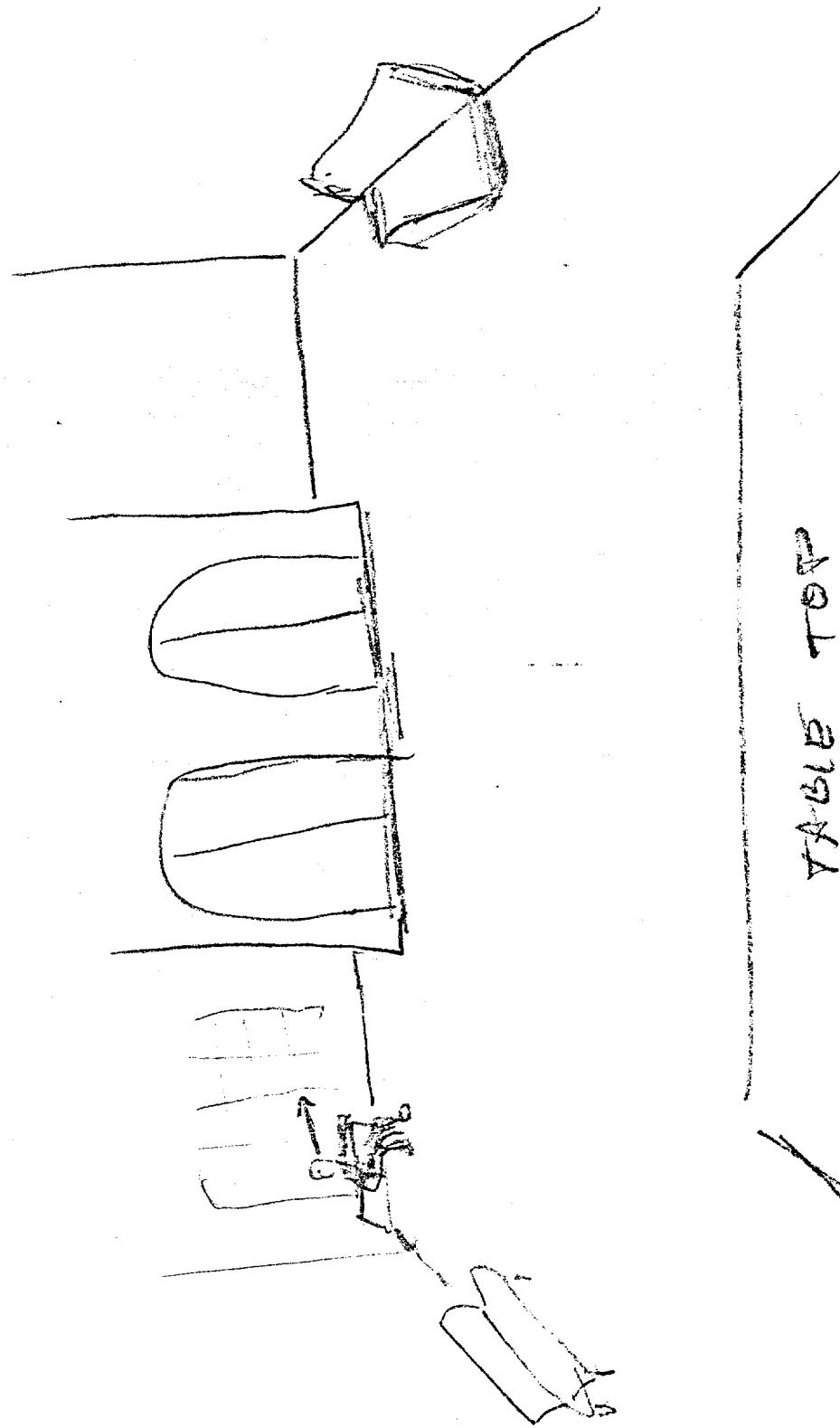
HALLWAY



(5)



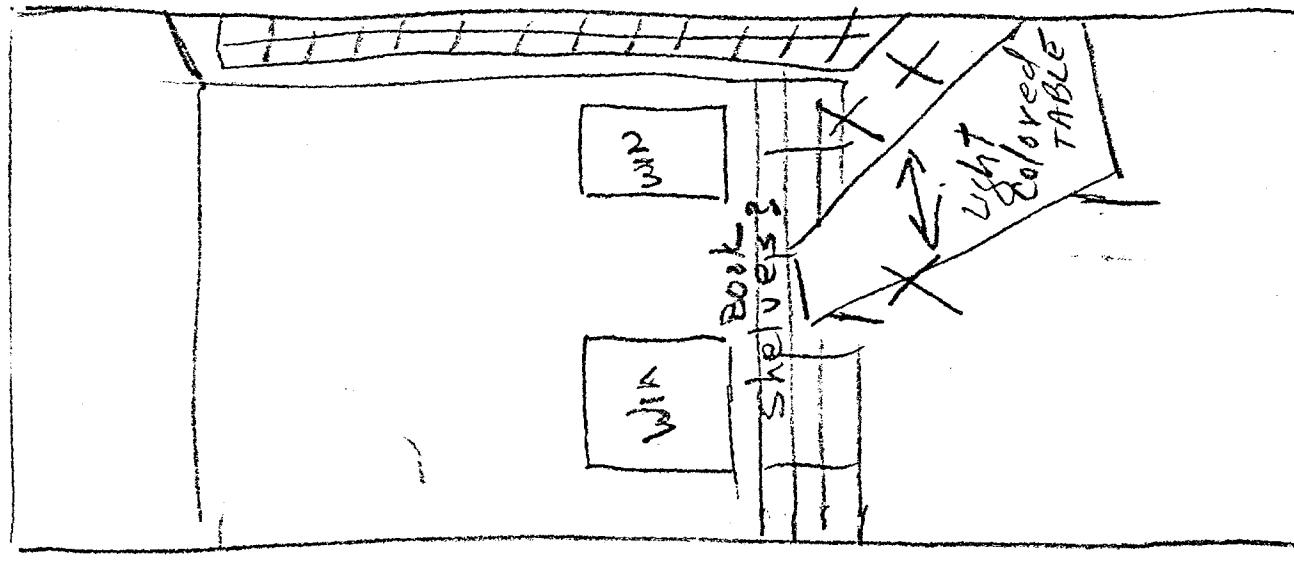
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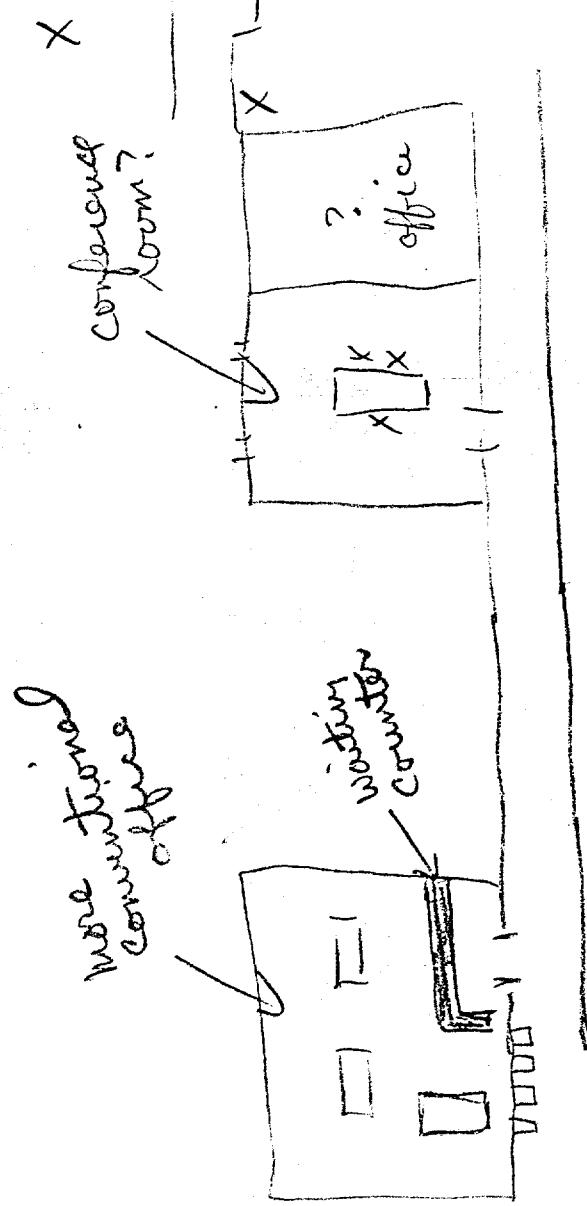
(7)

Conference
room?

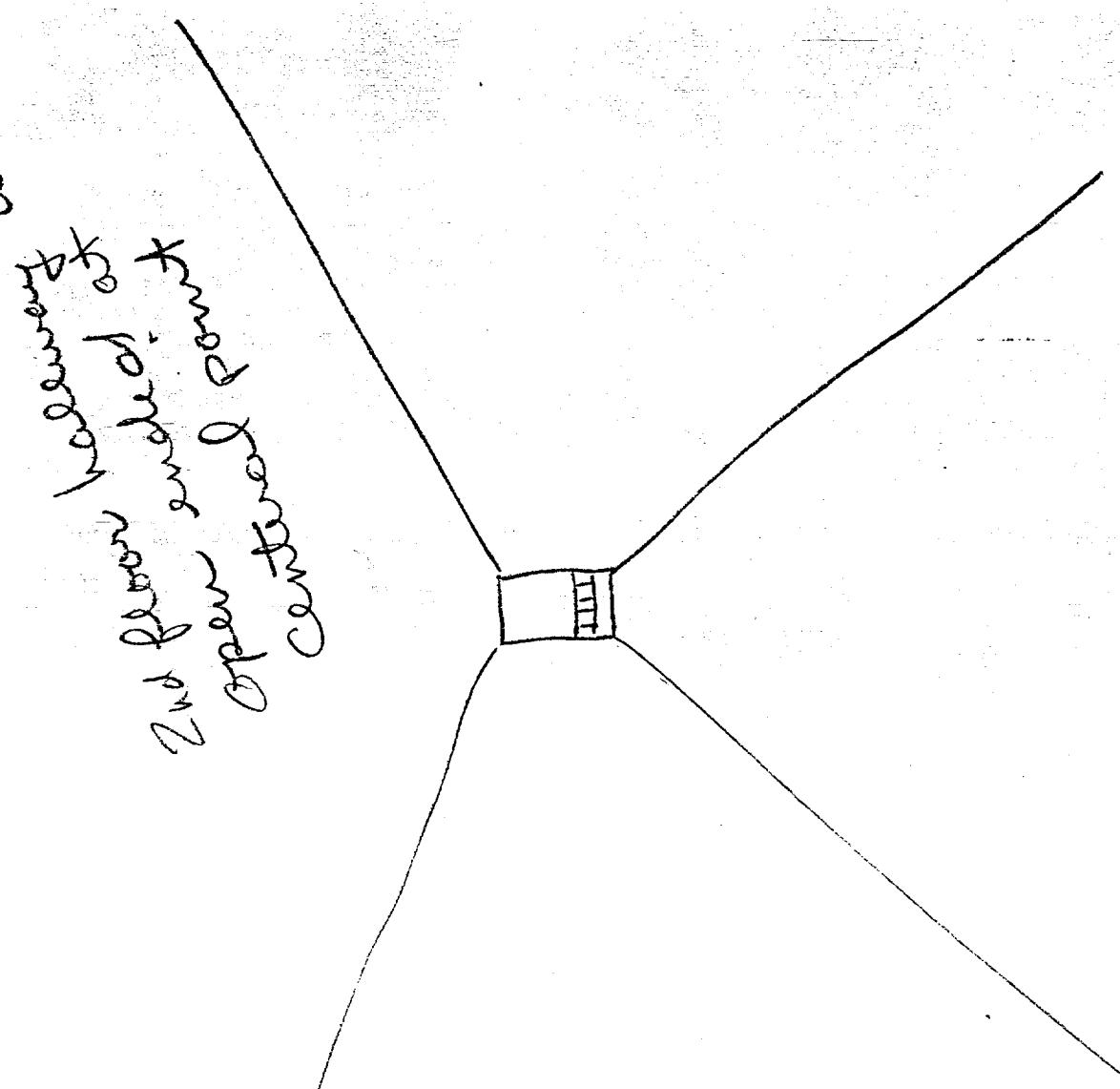
3 men
talking
across
table



100

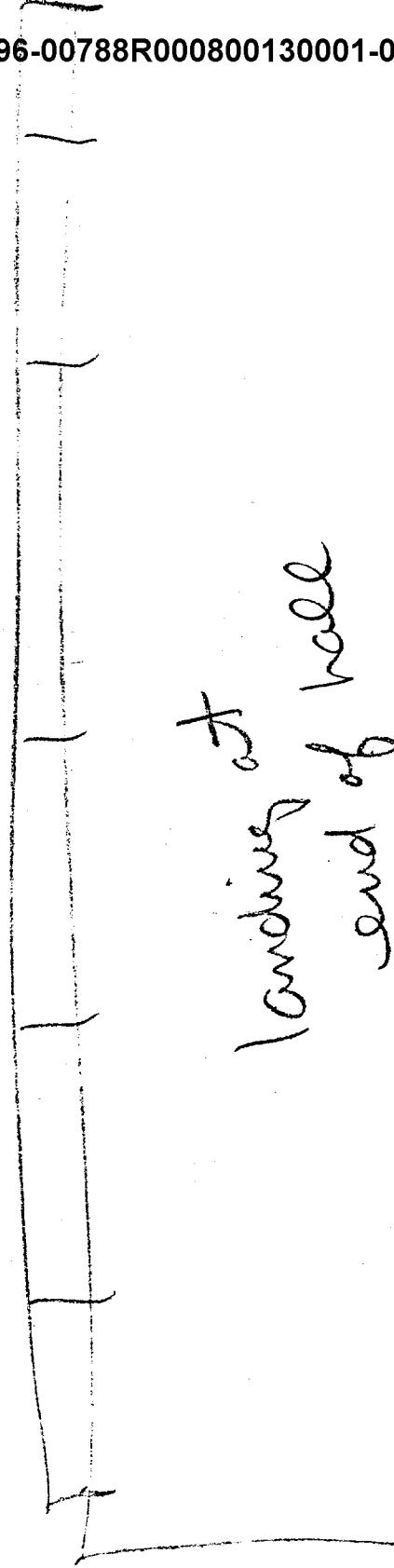
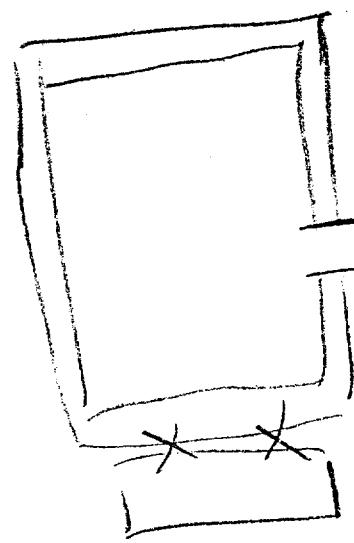


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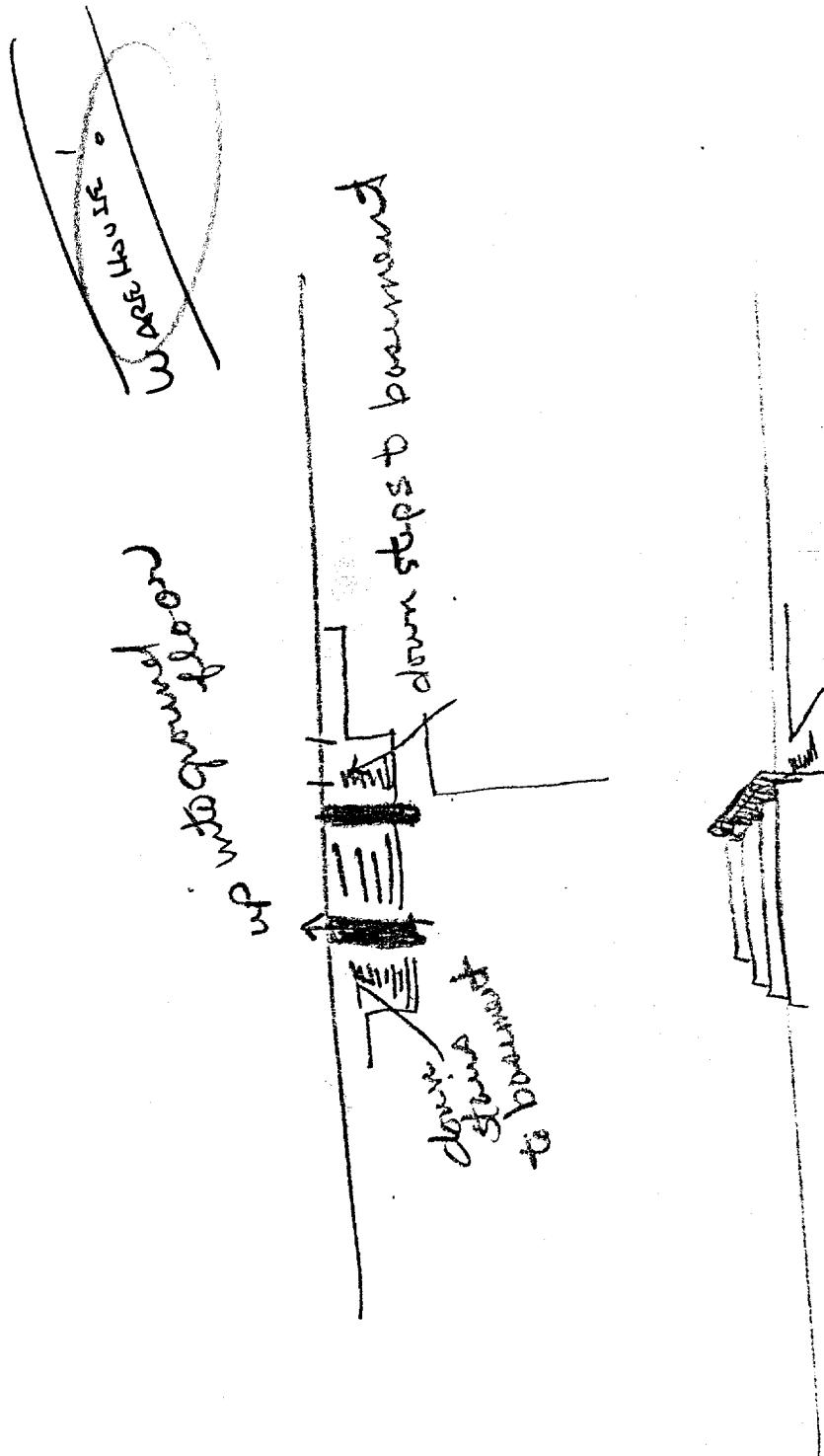
(10)

2nd floor
center lobby

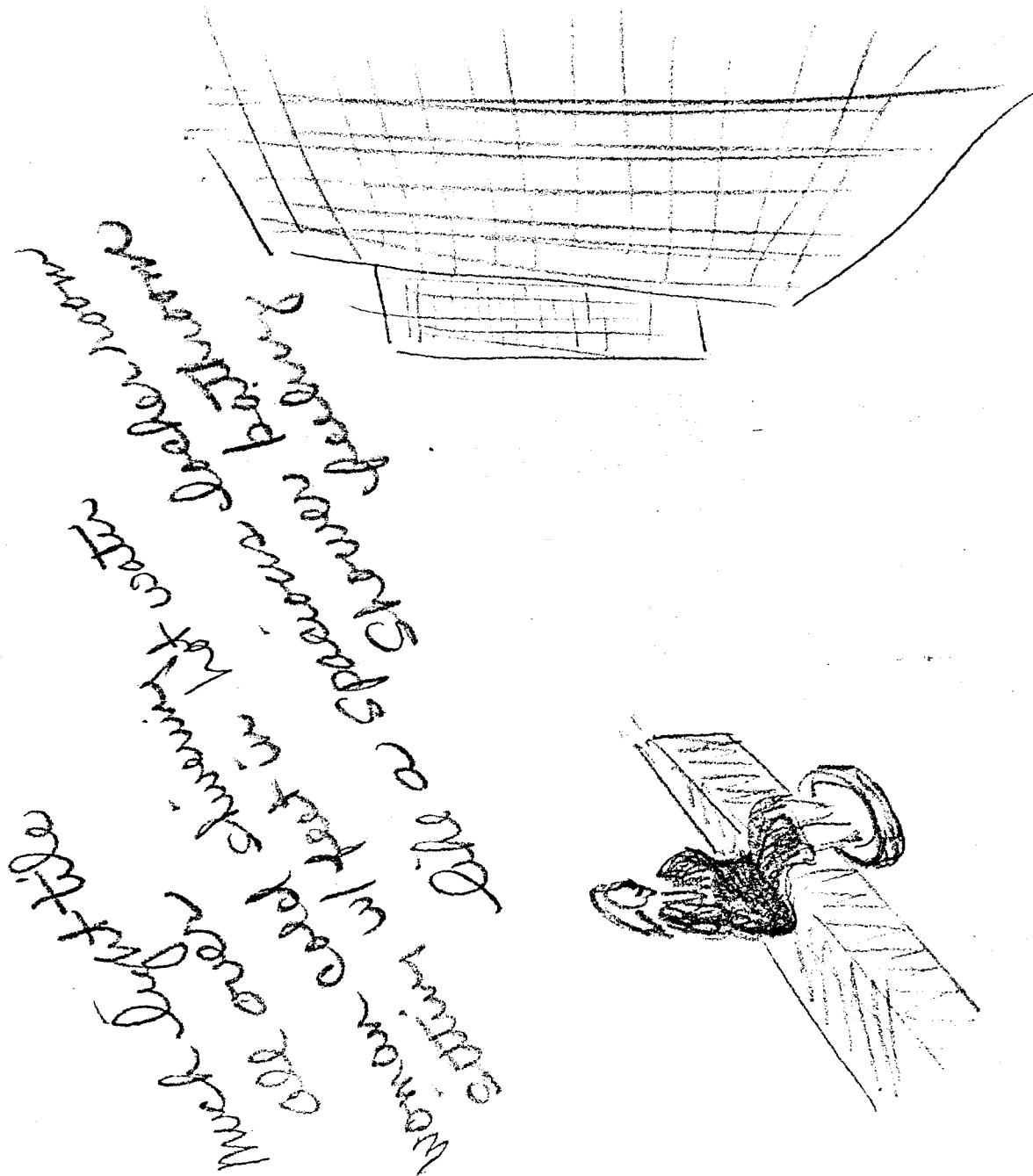


longer at
end of hall

EX

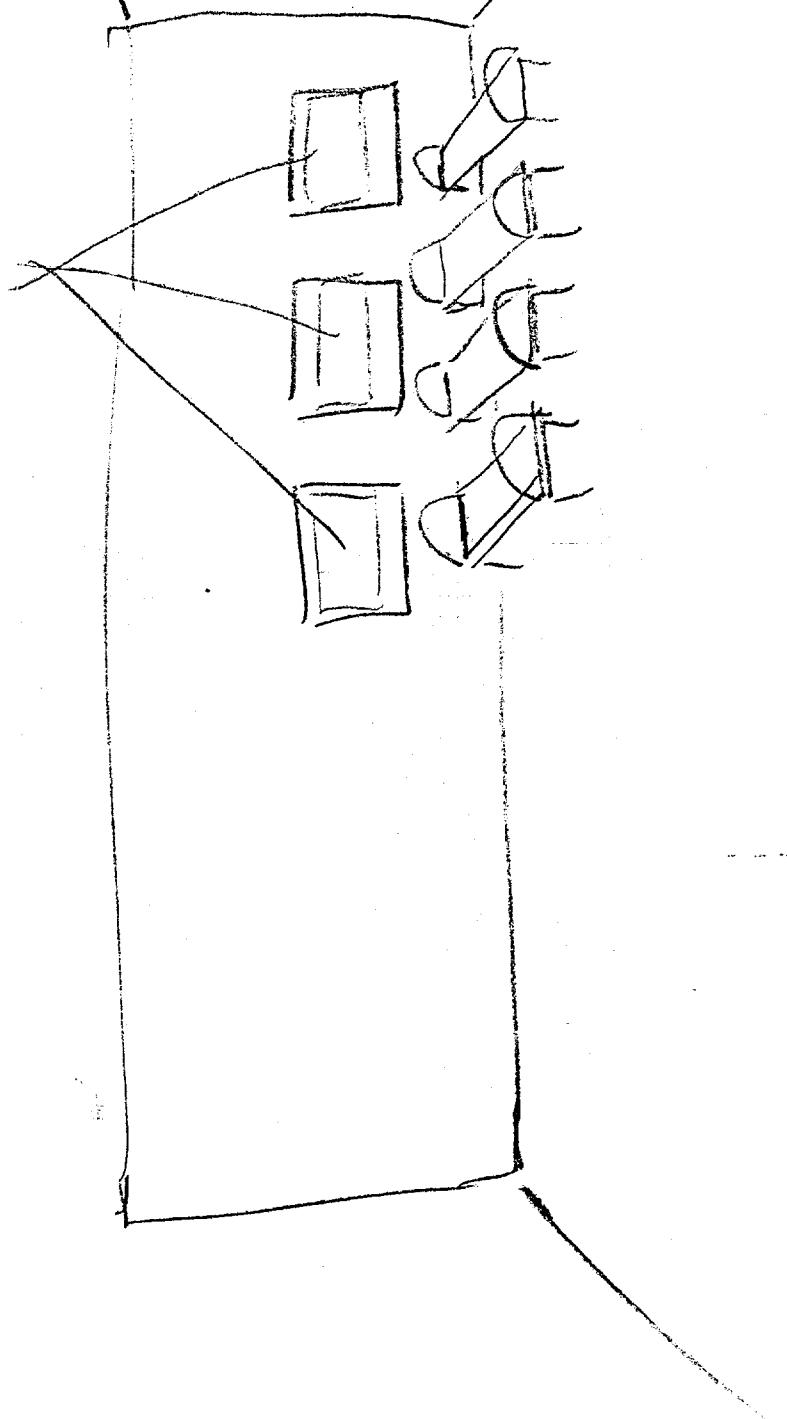


26



(13)

metall frame
motor type
AT type
windows



TAB

~~SECRET~~

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CC19

1. (S) The remote viewer had been exposed to open source news media information and overhead imagery prior to the session. He knew he would be working against the hostage situation in Iran.
2. (S) The following page shows the only information provided to him at the time of the session.

~~SECRET~~

Individual was shown overhead photography of
US Embassy Compound not included herein due
to classification.